DOCUMENT RESUME

ED 422 193 SO 028 513

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TITLE Guide to Rhythmically Moving 2.
INSTITUTION High/Scope Educational Research Foundation, Ypsilanti, MI.
ISBN ISBN-1-57379-015-X
PUB DATE 1996-00-00
NOTE 70p.; Recordings not available from ERIC. For the first guide, see ED 409 232.
AVAILABLE FROM High/Scope Press, 600 North River Street, Ypsilanti, MI 48198-2898; telephone: 800-40-PRESS.
PUB TYPE Guides - Non-Classroom (055)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Cultural Activities; Elementary Education; Folk Culture; Foreign Countries; Instructional Materials; *Movement Education; Multicultural Education; Music; *Music Activities; *Music Education; Music Techniques; Rhythm (Music); Teaching Guides; Tempo (Music)

ABSTRACT

This book is the second guide accompanying a series of nine recordings of a rare collection of international folk music. The volume provides information needed to facilitate the many and varied activities necessary for students' understanding and application of movement and music concepts. The 14 selections from the recording are noted and include the country of origin, major instruments used in the recording, length, tempo, type of selection, key or mode, meter, repetitions of selection, and melodic form. Suggestions for use are given for the teacher. (EH)

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GUIDE TO

Rhythmically Moving 2

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GUIDE TO

Rhythmically Moving

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Foundations in Elementary Education: Movement

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Teaching Movement & Dance: Intermediate Folk Dance

Teaching Folk Dance: Successful Steps

Cultures and Styling in Folk Dance

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Available from

High/Scope Press

600 North River Street, Ypsilanti, Michigan 48198-2898
ORDERS: phone (800)40-PRESS, fax (800)442-4FAX

GUIDE TO

Rhythmically Moving

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Phyllis S. Weikart

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HIGH/SCOPE PRESS
YPSILANTI, MICHIGAN

Published by
THE HIGH/SCOPE PRESS
A division of
High/Scope Educational Research Foundation
600 North River Street
Ypsilanti, Michigan 48198-2898
313/485-2000, FAX 313/485-0704

Editor: Marge Senninger
Design and layout: Margaret FitzGerald

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ISBN 1-57379-015-X

Printed in the Unites States of America
10 9 8 7 6 5 4 3 2 1

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INTRODUCTION

The *Rhythmically Moving* series of nine recordings is a rare collection of international folk music that can have a major impact on students as they learn to develop basic timing and musicianship. Besides providing the music for the folk dances notated in *Teaching Movement & Dance: A Sequential Approach to Rhythmic Movement*, Third Edition, and *Teaching Folk Dance: Successful Steps*, the recordings can be used to introduce or reinforce the movement and music concepts described in two related publications: *Foundations in Elementary Education: Music* and *Foundations in Elementary Education: Movement*. The music is also used with other print and video products of the High/Scope Press.

This guide will help you receive the maximum benefit from the second recording in the series, *Rhythmically Moving 2* (RM2). Using the information included here, you can help students to understand and grow through the music on this recording as they listen, move, dance, sing, play instruments, relate ideas, and become personally involved with particular melodies and harmonies. Some students will be interested in identifying the predominant instrument in a selection; others may want to learn the melody, so they can respond to its mood another day; still others may want to play the melody or "chord along" on an autoharp or guitar while others sing. In a consistent format, this guide provides all the information that is needed to facilitate the many and varied activities necessary for students' understanding and application of movement and music concepts.

For each selection, you will find the **title**, the **band** on which the selection can be found, the overall **length** in minutes and seconds, and the national or regional **origin** of the selection. We also indicate whether the selection is **vocal or instrumental** and the **major instruments** played. The **number of repetitions of the selection** is also noted. More specialized information, such as the following, is included:

- **Melodic form:** The musical phrases (abcd) or musical sections (AABB, ABC) are identified, and when appropriate, the selection is described as a round (or canon), a rondo, or a theme and variations.
- **Beat:** The number of **microbeats or macrobeats in the introduction** to the selection is noted, as correlated with the stepping beat of the dance. (The terms *microbeat* and *macrobeat* are Dr. Edwin Gordon's terms.)
- **Tempo:** The per-minute pace of the macrobeats or microbeats is also indicated.
- **Meter:** We indicate if the microbeats are grouped in twos (duple meter) or threes (triple meter).
- **Key or mode:** For most selections, we indicate the tonal center, as determined by the scale (major or minor) and the key signature at the

beginning of the music notation. For some selections, we identify the modality (such as D Dorian or G Mixolydian).

- **Traditional music notation with key (or mode), time signature, and primary chords identified:** For each selection, we provide the **notated melody** within the **rhythmic framework** indicated by the time signature. This provides melodic examples that you may want to excerpt for use as dictation exercises for advanced students. Students can also use the musical notation to see how durational relationships are represented as they experience the rhythm of the recording. Rhythmic examples may be excerpted for use as rhythmic puzzles for students to decode or as rhythmic dictation challenges. In the musical notation, **primary chords** are shown above the melody as A (for A major), Em (for E minor), D7, etc. A chord symbol such as "G/D" indicates that a G major chord is used, with a D as the lowest tone played.) Roman numerals below the melody also indicate the chords based on the given key system.

To assist you in coordinating the musical selections on *Rhythmically Moving 2* with content in related books or videos, this guide also lists the important **music concepts** to be identified in each selection, as well as the important **movement concepts for dance** (the specific concepts relating to the folk dance associated with the musical selection).

A list of **suggestions for use** is also given. This list usually contains page citations from the **related books** *Movement Plus Music, Foundations in Elementary Education: Music*, and *Foundations in Elementary Education: Movement*. In connection with these latter two books, we also provide a list of relevant key experiences in movement and music. Also included in the **suggestions for use** are **activities** in music and movement that "fit" the particular musical selection.

If the selection corresponds to a **folk dance** taught in the book *Teaching Movement and Dance: A Sequential Approach* or in *Teaching Folk Dance: Successful Steps*, this is indicated, so you can find the steps for teaching the folk dance. Likewise, if the selection is demonstrated on one of High/Scope's *Beginning Folk Dances Illustrated* videotapes, this information is also provided.

The **additional information** about each selection may tell you more about the title, the origin or composer, the sections or phrasing, or other items of interest.

The wealth of information contained in this guide will enable you to use the *Rhythmically Moving 2* recording to help students make connections to a wide variety of music and movement concepts. As students begin to understand and apply these concepts, they will develop a music and movement foundation that can only grow stronger throughout life.

RAKES OF MALLOW

Band: 1

Origin: Ireland

Meter: Duple

Melodic form: AABB

Key or mode: D major

Type of selection: Instrumental

Major instrument(s): Keyboard, violin, guitar, pennywhistle, bones

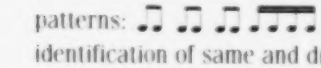
Introduction: 8 microbeats

Tempo: 122 microbeats per minute

Length: 3:18

Repetitions of selection: 6

Music concepts

Identification of macrobeat and microbeat; identification of these rhythmic patterns:  ; identification of same and different melodic phrases; identification of parallel question-answer phrases; AABB form; countermelody; *allegro* tempo; D.S. (return to the sign, 𝄋); primary chord progression patterns of I, V, I, V, I and I, I, V, I, V, I; ornamentation

Movement concepts for dance

Steady beat, same and different pathways, personal/general space, sequences, directionality

Suggestions for use

With related books

Movement Plus Music, p. 9

Foundations in Elementary Education: Music, p. 103; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Labeling form
- Recognizing the expressive qualities of tempo and dynamics
- Feeling and identifying meter
- Expressing rhythm

Foundations in Elementary Education: Movement, p. 284; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving in integrated ways
- Moving with objects
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Lead parades.

Lead Stages of Movement for Responding, changing every 8 beats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Skate to the macrobeat.

Perform nonlocomotor movements to the macrobeat and locomotor movements to the microbeat.

Create ribbon wand or scarf movements to the macrobeat.

Create sequences of movement, using Levels of Beat Coordination. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Pass beanbags on the macrobeat (pass on every other macrobeat, 1, 3, 5, etc.).

Create and perform hand-jives to the microbeat.

Plan aerobic fitness routines.

Devise step-aerobic routines.

Choreograph progressive circle dances and contradances.

Play rhythm instruments to the steady beat.

Conduct using the 2-beat conducting pattern.

Create and perform movement maps for phrase identification.

Notate short rhythmic and/or melodic portions of the melody, such as measures 1–2 or 9–10.

Folk dance

Teaching Movement & Dance: A Sequential Approach, pp. 137, 142

Teaching Folk Dance: Successful Steps, see Index

Additional information

2nd repetition: The bones add additional rhythmic accompaniment patterns.

3rd repetition: The countermelody (descending scale pattern) is played on the violin.

4th repetition: The pennywhistle adds trills and ornaments.

5th repetition: Harmony is added by the violin.

6th repetition: The countermelody is played on the violin; the pennywhistle adds trills and ornaments.

Melodic notation with primary chords identified

(see next page)

Rakes of Mallow

Moderato Irish Melody

Intro.
D D A D
I I V I
A Section
D D A A
I I V V
D D A D
I I V I
B Section
D D D D A
I I I I V
D D A D D.S.
I I V I
Take the D. S. 5 times, thus playing the entire melody 6 times.

SEVEN JUMPS

Band: 2

Origin: Denmark

Melodic form: AB

Type of selection: Instrumental

Introduction: 7 microbeats

Length: 3:25

Meter: Duple

Key or mode: C major

Major instrument(s): Piano, violin

Tempo: 184 microbeats per minute

Repetitions of selection: 7 plus final AB

Music concepts

Fermatas of varying lengths; parallel question-answer phrases; identification of primary chord patterns for I, V, I; *allegro* tempo; D.S. (return to the sign, 𝄋); AB form

Movement concepts for dance

Steady microbeat; pathways; directionality; static movement; step hop, jump; levels

Suggestions for use

With related books

Foundations in Elementary Education: Music, pp. 114, 271; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Identifying tone color
- Labeling form
- Responding to various types of music

Foundations in Elementary Education: Movement, p. 241; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways

- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

During the A section, jog in place 12 beats, then do one jump held for 4 beats. Repeat the jog and jump for the B section. For the held chords (*fermatas*), refer to *Foundations in Elementary Education: Movement* for a sequence of static movements.

Grade 2 students and older: Pass beanbags on the A and B sections; follow a leader for static movements with beanbags for each held chord (*fermata*) during the interlude.

Grade 2 students and older: Do step hops in personal space, around the circle, or in general space on the A and B sections; hold one leg up on the first held chord (*fermata*), and put it down on the second held chord; then follow with the other leg.

A and B sections: Perform nonlocomotor movements on the macrobeat. Hold various balance positions for each held chord (*fermata*).

Working in pairs, partners face each other across the tonebar instrument. Partner #1 alternates mallets on the two G bars for the A and B sections. He rests on beats 15 and 16 of each section. On the held chords (*fermatas*), the partner who just played leads static movements for the first chord in each pair of chords; partner #2 leads the second repetition of the selection. Continue as described through all the repetitions plus the final AB.

On A and B sections, jog the microbeat. On the held chords (*fermatas*), begin with one body part in contact with the floor for the first chord, then put an additional body part in contact with the floor with each additional chord.

Perform rocking, swinging, or turning movements to the macrobeat of the A and B sections.

Lead Levels I–III of Beat Coordination, then copy a sequence of statues made by six students in order, one statue for each held chord (*fermata*). (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

In pairs, plan and perform a locomotor movement for the AB melody. Partners alternate leadership for statue-making/copying with each held chord (*fermata*).

Folk dance

Teaching Folk Dance: Successful Steps, see Index

Additional information

The selection is titled *Seven Jumps*, although there is only one jump after the seven step hop sequences.

Each of the chords with *fermatas* is held for varying lengths. One additional chord is added in each repetition of the selection. There is no held chord at the end of the final A and B sections.

The sequence of movements described in *Foundations in Elementary Education: Movement* is suitable for all ages, beginning with age 3.

The A and B sections without the special measures are each 8 macrobeats long.

Melodic notation with primary chords identified

(see next page)

Seven Jumps

Allegro

Danish Melody

Intro.
A Section
B. Section
1. - 7.
8.
In each repeat, add one additional repeat of this measure each time, playing the 8th ending the last time.

HAYA ZE BASADEH

Band: 3

Origin: Israel

Meter: Duple

Melodic form: abc (phrases)

Key or mode:
G major 3 times
D major 3 times
G major 2 times

Type of selection: Instrumental

Major instrument(s): Violin, guitar, pennywhistle, keyboard, drum, tambourine, shakers

Introduction: 8 microbeats

Tempo: 134 microbeats per minute

Length: 1:35

Repetitions of selection: 8

Music concepts

Identification of macrobeat and microbeat; good example of the notational relationships of ♩ to 𝅗𝅥 (beat duration) and ♩ to ♫ (even division of beat); melody consisting of three 8-beat phrases rather than the usual four phrases, therefore being completed in 24 beats-rather than the usual 32 beats; abc phrase form

Movement concepts for dance

Steady microbeat, consistent use of six 4-beat locomotor patterns, same and different pathways, clockwise/counterclockwise, personal/general space, directionality, partners

Suggestions for use

With related books

Movement Plus Music, p. 25

Foundations in Elementary Education: Music, p. 258; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Labeling form

- Feeling and identifying meter
- Adding harmony

Foundations in Elementary Education: Movement, work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Feeling and expressing steady beat

In activities

Perform different nonlocomotor or locomotor patterns for each phrase.

Lead static Stages of Movement for Responding, changing every 4 or 8 microbeats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Create, perform, and then write out a movement map. (Refer to *Foundations in Elementary Education: Music*, pp. 192–193.)

Practice ball routines (bounce, catch; toss, catch).

Create lumee stick routines.

Conduct, using the 2-beat conducting pattern.

Lead 2-beat (macrobeat) echo sequences.

Lead canon movement using the three phrases; one movement is used for each phrase.

Have parades.

Use co-oper bands or buddy bands for rocking.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 122

Teaching Folk Dance: Successful Steps, see Index

Video

Beginning Folk Dances Illustrated 1

Additional information

The dance is a partner mixer but can be simplified to a single circle dance by stepping in place for the final 4 beats.

One clap is performed on beat 4 of the *c* phrase.

The translation of *Haya Ze Basadeh* is "once in a field."

Melodic notation with primary chords identified

(see next page)

Haya Ze Basadeh

Moderato Israeli Melody

The melody is repeated 2 times in the key of G major, 3 times in the key of D major. and 2 times in the key of G major, making a total of 8 repetitions of the melody.

ĐURĐJEVKA KOLO

Band: 4

Origin: Serbia (Yugoslavia)

Meter: Duple

Melodic form: aabb phrases

Key or mode: Alternates between G major and D major

Type of selection: Instrumental

Major instrument(s): Mandolin, 12-string guitar, keyboard, guitar

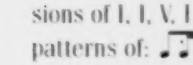
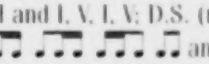
Introduction: 8 microbeats

Tempo: 102 microbeats per minute

Length: 2:47

Repetitions of selection: 8

Music concepts

Introduction; *moderato* tempo; identification of macrobeat, microbeat, and divisions of microbeat; same phrases repeated; aabb phrase form; alternation between closely related keys of G major and D major; repeated chord progressions of I, I, V, I and I, V, I, V; D.S. (return to the sign, 𝄋); repeated rhythm patterns of:  and  ; rhythmic relationships; *ritard; fermata*

Movement concepts for dance

Steady microbeat; counterclockwise/clockwise; personal/general space; three nonlocomotor movements plus one locomotor movement (TOUCH, TOUCH, TOUCH, STEP); STEP/STEP, STEP at the end of each *a* phrase; STEP, HOP

Suggestions for use

With related books

Movement Plus Music, p. 17

Foundations in Elementary Education: Music, p. 192; also work with these-key experiences in music:

- Moving to music
- Listening and describing music
- Feeling and expressing steady beat
- Identifying tone color
- Developing melody

- Labeling form
- Feeling and identifying meter
- Expressing rhythm
- Adding harmony (identifying chords)
- Responding to various types of music
- Moving creatively and choreographing movement sequences and dances
- Writing music

Foundations in Elementary Education: Movement, work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving with objects
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

In pairs, partners take turns leading static Stages of Movement for Responding for each repeat of the melody, changing the movement led every 8 beats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Grade 1 students and older: Partners take turns leading Levels I and II of Beat Coordination for each repetition of the AB melody. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

In pairs, partners pass balls on the macrobeat.

Jump rope to the steady beat individually or with others turning the rope.

Lead two different nonlocomotor movements on the *a* phrases and two different locomotor movements on the *b* phrases.

Use movement to show length of phrases.

Grade 2 students and older: Lead alternating sequences (Level V of Beat Coordination). (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Practice rocking and swinging movements alone and in pairs (macrobeat).

Grade 3 students and older: Pass beanbags in one direction on the *a* phrases and in the opposite direction on the *b* phrases. Pass the beanbag on every other macrobeat.

Create jumping and hopping sequences of 8 beats (hopscotch-style). After performing, draw the pattern (see the example below).

Create hand-jives with a partner.

Notate short rhythmic and/or melodic portions of the melody, such as measures 1, 2, or 3.

Folk dance

Teaching Movement & Dance, p. 149

Teaching Folk Dance: Successful Steps, see Index

Video

Beginning Folk Dances Illustrated 4

Additional information

Djurdjevka Kolo is Serbian for "St George's Day circle." This title refers to a dance done in the round or in a circle. Students dancing the *Kolo* have hands joined in a circle, but there is one place in which the dancers' hands are not joined. This, according to Serbian custom, is to have an opening for the evil spirits to leave.

Melodic notation with primary chords identified

(see next page)

Djurdjevka Kolo

Moderato Serbian Melody

PEAT FIRE FLAME

Band: 5

Origin: Scotland

Melodic form: AABB

Type of selection: Instrumental

Introduction: 8 microbeats

Length: 2:13

Meter: Duple

Key or mode: G major / E minor

Major instrument(s): Violin, guitar, bones, pennywhistle

Tempo: 126 microbeats per minute

Repetitions of selection: 4

Music concepts

Introduction; *moderato* tempo; identification of macrobeat and microbeat; identification of phrases; identification of parallel question-answer phrases; I, V, I minor chord progression; D.S. (return to the sign, 𝄋); rhythm patterns using sixteenth notes; *fermata*

Movement concepts for dance

Steady microbeat, personal/general space, same and different pathways, directionality

Suggestions for use

With related books

Movement Plus Music, p. 7

Foundations in Elementary Education: Music, p. 149; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Labeling form
- Feeling and identifying meter
- Expressing rhythm
- Moving creatively and choreographing movement sequences and dances

Foundations in Elementary Education: Movement, pp. 192, 234; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving with objects
- Moving in integrated ways
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Practice jump rope routines to the steady beat.

Practice jumping rope (with others turning the rope) in which the next person enters on the start of each section of the music—eight people have a turn. Use several long ropes in the class.

In groups of four, take turns leading Stage 1 of the Stages of Movement for Responding. Each person in the group leads one time through the selection. Movements are held 8 beats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

In groups of four, take turns leading Level I (of the Levels of Beat Coordination) on the A section and Level II on the B section. Each student has a turn in the four repetitions of the selection. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Choreograph a progressive circle dance.

Perform nonlocomotor movement on the A section and locomotor movement on the B section. With each repeat of the A and B sections, the same movement is used with an extension (see *Foundations in Elementary Education: Movement*, pp. 101, 111).

Have a parade with a line of four students. The leader goes to the end of the line at the end of each repetition.

In pairs, work out lumee stick routines.

Play rhythm instruments to macrobeat and/or microbeat.

Grade 3 students and older: A section—pass beanbags to the right on every other macrobeat; B section—pass beanbags back and forth from hand to hand, keeping macrobeat. On the second repetition, pass beanbags left. Alternate passing directions on succeeding repetitions.

Folk dance

Teaching Movement & Dance: A Sequential Approach, pp. 137, 142

Teaching Folk Dance: Successful Steps, see Index

Additional information

Peat was used for fuel instead of coal, thus the title *Peat Fire Flame.*

The melody begins in G major but resolves to the e-Aeolian mode at the end of each section. This consistent major-minor shift creates an interesting mood for students' intuitive response to the music.

Melodic notation with primary chords identified

(see next page)

Peat Fire Flame

Moderato Scottish Melody

OUDLEBSKA POLKA

Band: 6

Origin: Czechoslovakia

Melodic form: ABB-variation

Type of selection: Instrumental

Introduction: 8 microbeats

Length: 3:40

Meter: Duple

Key or mode:
E-flat 2 times
A-flat 2 times plus one final A section

Major instrument(s): Accordion, violin, guitar, pennywhistle

Tempo: 118 microbeats per minute

Repetitions of selection: 4 plus final A section

Music concepts

Introduction; identification of macrobeat and microbeat; identification of parallel question-answer phrases; rhythmic variation of melody; identification of primary chord progression patterns; repeated rhythmic patterns; countermelody; identification of ABB-variation form

Movement concepts for dance

Steady beat, personal/general space, clockwise/counterclockwise, polka, partner mixer, directionality

Suggestions for use

With related books

Movement Plus Music, p. 18

Foundations in Elementary Education: Music, p. 257; also work with these key experiences in music:

- Moving to music
- Listening to and describing music
- Feeling and expressing steady beat
- Identifying tone color
- Developing melody
- Labeling form

- Feeling and identifying meter
- Adding harmony (identifying chords)
- Responding to various types of music

Foundations in Elementary Education: Movement, work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving in integrated ways
- Moving with objects
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Lead static Stages of Movement for Responding, changing every 8 microbeats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Create and perform three nonlocomotor or three locomotor movements to the ABB sections of the music.

Use locomotor movements and change direction, level, size of movement, or intensity for each phrase.

Lead Levels of Beat Coordination to the music. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Perform 2-beat and 4-beat conducting patterns while walking to the beat of the music.

Pass beanbags or balls, passing the object on every other macrobeat.

Develop stick routines.

Move with rhythm wands to the music.

Have polka parades.

Move in steady beat with co-oper bands or buddy bands.

Lead step aerobics.

Perform aerobic fitness routines.

Create and perform hand-jives to the microbeat.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 370

Teaching Folk Dance: Successful Steps, see Index

Additional information

Rhythmic variations occur consistently in the repetition of the B melody.

On the second repetition of the selection, B has a countermelody.

The march bass accompaniment is played on the accordion.

Melodic notation with primary chords identified

(see next page)

Doudlebska Polka

Moderato Czechoslovakian Melody

(continued)

A Section
A♭ A♭ E♭7 E♭7 E♭7 A♭
I I V7 V7 V7 I
A♭ A♭ E♭7 E♭7 E♭7 A♭
I I V7 V7 V7 I
B Section
A♭ E♭7 E♭7 A♭
I V7 V7 I
A♭ E♭7 E♭7 A♭
I V7 V7 I
B variation
A♭ E♭7 E♭7 A♭
I V7 V7 I
A♭ E♭7 E♭7 E♭7 A♭
I V7 V7 V7 I
Repeat 2 times
A Section
A♭ A♭ E♭7 E♭7 E♭7 A♭
I I V7 V7 V7 I
A♭ A♭ E♭7 E♭7 E♭7 A♭
I I V7 V7 V7 I

LIMBO ROCK

Band: 7

Origin: United States

Meter: Duple

Melodic form: AB

Key or mode: F major

Type of selection: Instrumental

Major instrument(s): Marimba, penny whistle, guitar, congas, cowbell

Introduction: 6 microbeats (beat 6 begins melody)

Tempo: 48 microbeats per minute

Length: 2:11

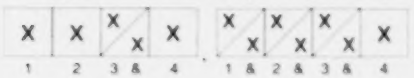
Repetitions of selection: 6

Music concepts

Identification of macrobeat and microbeat; syncopation; 1950s rock-style rhythm; riff filler on fourth and sixth repetitions; countermelody; identification of primary chord patterns of I, IV, V7; identification of phrase; AB form

Movement concepts for dance

Steady beat, personal space, pathway, uneven timing



; directionality

Suggestions for use:

With related books

Foundations in Elementary Education: Music, p. 192; also work with these key experiences in music:

- Moving to music
- Listening to and describing music
- Feeling and expressing steady beat
- Identifying tone color
- Labeling form
- Feeling and identifying meter
- Expressing rhythm
- Adding harmony (identifying chords)

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- Responding to various types of music
- Moving creatively and choreographing movement sequences and dances

Foundations in Elementary Education: Movement, work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving in integrated ways
- Moving with objects
- Expressing creativity
- Feeling and expressing steady beat

In activities

Grade 3 students and older: Lead static Stages of Movement for Responding. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Conduct using the 2-beat conducting pattern with both hands while walking the beat.

Bounce and catch a ball on the beat.

Choose nonlocomotor movements to keep steady beat. Lead in small groups.

Move creatively in a 1950s rock style.

Grade 3 students and older: Use instruments to create rhythm patterns that go with the music.

Grade 2 students and older: Create integrated movements to the microbeat of the music.

Create new dances to the music or create variations to the existing dance.

Create hand-jives with partners. Partners choose macrobeat or microbeat.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 196

Teaching Folk Dance: Successful Steps, see Index

Video

Beginning Folk Dances Illustrated 1

Additional information

This is an individual dance performed in scattered, or random, arrangement.

Limbo Rock is choreographed by Phyllis S. Weikart.

This selection is an excellent challenge to use for rhythmic dictation.

The riff filler is a repeated melodic fragment that accommodates the I, IV, V^7 chord changes. Riffs are used regularly in jazz improvisation and can be created by fifth- and sixth-graders who work with improvisation.

The guitar plays the melody on the first repetition.

The marimba plays the melody on the second repetition.

Melodic notation with primary chords identified

(see next page)

Limbo Rock

Allegro

American Melody

BLACKBERRY QUADRILLE

Band: 8

Origin: England

Meter: Duple

Melodic Form: AABB

Key or mode:
C major 2 times
F major 2 times
G major 2 times
C major 2 times

Type of Selection: Instrumental

Major Instrument(s): Violin, keyboard, guitar, pennywhistle, bones, bodhran drum

Introduction: 8 microbeats

Tempo: 132 microbeats per minute

Length: 4:04

Repetitions of selection: 8

Music concepts

Identification of macrobeat and microbeat; microbeat divided into threes; identification of parallel question-and-answer phrases; AABB form; *allegro* tempo; identification of primary chord pattern: I, I, V, I; countermelody; repetition; D.S. (return to the sign, 𝄋); identification of phrase; key changes to F major and G major; melodic ornamentation

Movement concepts for dance

Steady microbeat, personal/general space, pathways, directionality, partners, progressive circle, circling clockwise and counterclockwise, star formation, do-si-do, elbow swing

Suggestions for use

With related books

Movement Plus Music, p. 10

Foundations in Elementary Education: Music, p. 106; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Identifying tone color

- Labeling form
- Recognizing the expressive qualities of tempo and dynamics
- Feeling and identifying meter
- Expressing rhythm
- Adding harmony (identifying chords)
- Moving creatively and choreographing movement sequences and dances
- Writing music

Foundations in Elementary Education: Movement, p. 379; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving in integrated ways
- Moving with objects
- Expressing creativity
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Lead static Stages of Movement for Responding, changing every 8 microbeats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Lead nonlocomotor movements to the A sections and locomotor movements to the B sections.

Create marching sequences, even a grand march!

Lead echo movement—echo occurs after two repeated movements on the macrobeat or after a two-movement sequence performed twice (use macrobeat).

Grade 2 students and older: Bounce and catch a ball, using the macrobeat.

Practice rocking movements or other nonlocomotor movements.

Skate to the macrobeat.

Use rhythm sticks and paper plates (turned upside down) to prepare mallet patterns for tonebar instruments.

Show phrase length with movement.

Move creatively to the music.

Practice Levels I–IV of Beat Coordination. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Practice Level V of Beat Coordination first with the arms and then with the feet. (See the reference on Levels that is cited in the previous activity.)

Play rhythm instruments to the microbeat or macrobeat.

Create 8-beat hand-jives to the microbeat.

Conduct using a 2-beat conducting pattern.

Gallop, slide, and skip to the music.

Use co-oper bands or buddy bands, bamboo poles, etc., for steady macrobeat.

Lead parades.

Choreograph progressive circle dances, square dances, or contradances.

Create rhythmic and/or melodic dictation challenges for students.

Folk dance

Teaching Movement & Dance: A Sequential Approach, pp. 137, 142

Teaching Folk Dance: Successful Steps, see Index

Additional information

This progressive circle dance is choreographed by Phyllis S. Weikart.

March bass piano vamp accompaniment is used throughout this piece.

Each repetition features something of musical interest:

2nd repetition: a descending scale countermelody.

3rd repetition: The key changes to F major; the pennywhistle plays the countermelody.

4th repetition: The pennywhistle plays the countermelody.

5th repetition: The key changes to G major; the bones add rhythmic accompaniment.

6th repetition: The pennywhistle plays the countermelody; the bones continue the rhythmic accompaniment.

7th repetition: The key changes back to C major; the pennywhistle plays an *ostinato*.

8th repetition: The violin plays the countermelody; the bones continue the rhythmic accompaniment; melodic ornamentation is added; the pennywhistle plays an *ostinato*.

Melodic notation with primary chords identified

Blackberry Quadrille

Moderato English Melody

The D. S. is played once in the key of C major, twice in the key of F major, twice in the key of G major, and twice in the key of C major, thus making a total of 8 repetitions of the melody.

FJÄSKERN

Band: 9

Origin: Sweden

Meter: Duple

Melodic form: AABB

Key or mode:
D major 2 times
G major 4 times

Type of selection: Instrumental

Major instrument(s): Violin, guitar, bass

Introduction: 8 microbeats

Tempo:
96 microbeats per minute first repetition
180 microbeats per minute last repetition

Length: 3:07

Repetitions of selection: 6

Music concepts

Introduction; identification of macrobeat and microbeat; *accelerando*; duple meter using simple division of the beat during the A section and triple division of the beat during the B section; modulation to the key of G major for the last four repetitions; identification of phrase; identification of parallel question-answer phrases; identification of primary chord patterns: I, V, V, I and I, I, V, V, I; AABB form; key change to G major

Movement concepts for dance

Getting faster, counterclockwise/clockwise, personal/general space, pathways, directionality, scissor step, partners

Suggestions for use

With related books

Movement Plus Music, p. 22

Foundations in Elementary Education: Music, pp. 109, 264; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Labeling form
- Recognizing the expressive qualities of tempo and dynamics

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- Feeling and identifying meter
- Expressing rhythm
- Adding harmony (identifying chords)
- Moving creatively and choreographing movement sequences and dances

Foundations in Elementary Education: Movement, work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving with objects
- Expressing creativity
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Pass a ball on the macrobeat, and develop ball-passing routines.

Pass beanbags or sticks on every other macrobeat.

Choreograph stick dances (like Maori stick dances) consisting of flipping one or both sticks to oneself and passing sticks from hand to hand, with both sticks passing simultaneously.

Choose two steady beat movements (one for the A section and a different one for the B section), and stay in beat as the music gets faster.

Begin with a walking parade, and change to a jogging parade as the music becomes faster.

Perform routines with rhythm wands.

In pairs, partners take turns, one leading echo movement on the A section and the other leading on the B section (2 macrobeat movements or 4 microbeat movements before each echo).

Perform Level IV of Beat Coordination with a partner. Decide on one sequence for the A section and a different sequence for the B section. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Create and perform step-aerobic sequences to the microbeat of the music.

Conduct using the 2-beat conducting pattern.

Move creatively to the music.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 120

Teaching Folk Dance: Successful Steps, see Index

Video

Beginning Folk Dances Illustrated 1

Additional information

The partner dance can be simplified to use as a single circle dance.

During the B section, begin with 4 steps IN and 4 steps OUT after each 4 scissor steps.

Fjäskern means "hurry scurry," thus the *accelerando* (getting faster).

This is an example of Swedish-style violin-playing.

Melodic notation with primary chords identified

(see next page)

Fjäskern

Adagio Swedish Melody

The entire song (after the Intro.) is played 2 times in the key of D major and then 4 times in the key of G major, making a total of 6 repetitions of the melody.

TROIKA

Band: 10

Origin: Russia

Meter: Duple

Melodic form: AB

Key or mode:
E minor 3 times
B minor 3 times

Type of selection: Instrumental

Major instrument(s): Mandolin, violin, guitar, tambourine, shakers

Introduction: 8 microbeats

Tempo: 150 microbeats per minute

Length: 2:42

Repetitions of selection: 6

Music concepts

Introduction; identification of macrobeat and microbeat; identification of harmonic minor modality; syncopation; *allegro* tempo; D.S. (return to the sign, 𝄋); identification of phrase; melodic repetition; melodic sequence; 8va; AB form

Movement concepts for dance

Steady microbeat, personal/general space, pathways, clockwise/counterclockwise, directionality, trios, grapevine

Suggestions for use

With related books

Movement Plus Music, p. 18

Foundations in Elementary Education: Music, p. 219; also work with these key experiences in music:

- Moving to music
- Listening to and describing music
- Feeling and expressing steady beat
- Identifying tone color
- Labeling form
- Recognizing the expressive qualities of tempo and dynamics
- Feeling and identifying meter

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- Expressing rhythm
- Responding to various types of music

Foundations in Elementary Education: Movement, work with these key experiences in movement:

- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving in integrated ways
- Moving with objects
- Expressing creativity
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Alternate single movements (Level II of Beat Coordination) to the steady microbeat. Use two different placements for the A and B sections: For example, A—hands alternate on the chest, then on the thighs; B—hands alternate on the shoulders, then alternate pushing down. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Have jogging parades.

Lines of six students: On the A section, the leader faces the line and leads two different macrobeat movements. The leader turns around and jogs to the microbeat for the two B sections, leading the line. There is a new leader for each repetition.

Create and perform jump rope routines.

Perform action words to the beat of the music.

Perform integrated movements to the music.

Choreograph step routines for step-aerobics.

Practice nonlocomotor and locomotor movements to the music.

Respond intuitively with movement to the music.

Work with sequences and alternated sequences (Levels III–VI of Beat Coordination). (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Create and perform aerobic routines.

Use rhythm wands to the beat or to each phrase of the music.

Create movement pathway maps for the A and B sections.

Create rhythmic accompaniment to the recording.

Work with creative representation.

Draw to the music.

Provide rhythmic and/or melodic dictation challenges.

Folk Dance

Teaching Movement & Dance: A Sequential Approach, p. 133

Teaching Folk Dance: Successful Steps, see Index

Video

Beginning Folk Dances Illustrated 5

Additional Information

This selection is danced in trios.

Troika means "three." In this dance, it refers to the three-horse-drawn carriage that pulled the sleighs of the nobility.

The melody is played one octave higher than it is written (8^{va}).

Melodic notation with primary chords identified

(see next page)

Troika

(continued)

A Section
Bm F♯ Bm F♯ Bm F♯ Bm F♯
I V I V I V I V
Bm F♯ Bm A D F♯ Bm
I V I VII III V I
B Section
Em Bm F♯ F♯ Bm Bm
IV I V I I
F♯ G F♯
V VI V
Bm Em F♯
I IV V
1. - 2. Bm F♯ Bm
I V I
3. Bm F♯ Bm
I V I

YANKEE DOODLE

Band: 11

Origin: England

Meter: Duple

Melodic form: AB

Key or mode:
G major 3 times
C major 3 times

Type of selection: Instrumental

Major instrument(s): Banjo, violin, guitar, bass, pennywhistle, clay drums, shakers, tambourine

Introduction: 8 microbeats

Tempo: 132 microbeats per minute

Length: 1:36

Repetitions of selection: 6

Music concepts

Identification of macrobeat and microbeat; identification of phrase; parallel question-answer phrases; same and different melodic phrases; *allegro* tempo; AB form; D.S.(return to the sign, 𝄋); primary chord pattern: I, IV, V, I; key change to C major

Movement concepts for dance

Steady microbeat, personal/general space, pathways, directionality

Suggestions for use

With related books

Movement Plus Music, p. 25

Foundations in Elementary Education: Music, pp. 29, 106, 265; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Developing melody
- Labeling form
- Feeling and identifying meter
- Expressing rhythm
- Adding harmony (identifying chords)

- Responding to various types of music
- Moving creatively and choreographing movement sequences and dances
- Reading music
- Writing music

Foundations in Elementary Education: Movement, p. 358; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving with objects
- Expressing creativity
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Choreograph dances to this two-part music.

Lead static Stages of Movement for Responding, changing the movement led after 8 beats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Practice nonlocomotor movements. On the A section, perform the movement (e.g., swing both arms back and forth next to the sides of the body), and on the B section, perform an extension of the movement (e.g., swing both arms at a low level in front of the body). Do the same with locomotor movements.

Have parades to the music.

Play rhythm instruments to the steady beat of the music.

Grade 2 students and older: Play a rhythm instrument and march in a parade.

Sing the song *Yankee Doodle* in the verse/chorus form, and then use the recording. In groups of six students, each student selects and leads one nonlocomotor movement for the A section, and all decide on a single locomotor movement for the B section.

Jump rope to the music.

Dribble a ball on the macrobeat of the music.

Do ball-passing routines.

Construct rhythm wand or paper plate routines.

Create and perform lumee stick routines with a partner.

Create step-aerobic routines.

Conduct, using the 2-beat conducting pattern.

Provide rhythmic and/or melodic dictation.

Notate the rhythm and melody of this well-known song.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 135

Teaching Folk Dance: Successful Steps, see Index

Additional information

Yankee Doodle is an individual dance.

The dance is choreographed by Phyllis S. Weikart.

The melody originated as a British marching tune.

Melodic notation with primary chords identified

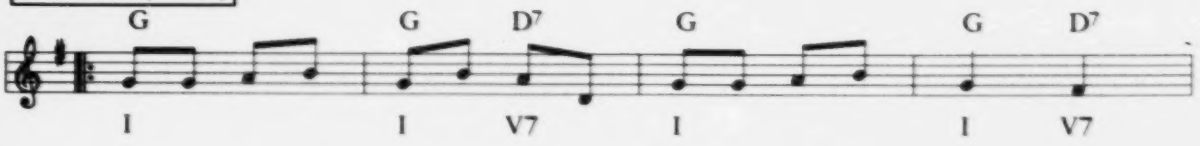
(see next page)

Yankee Doodle

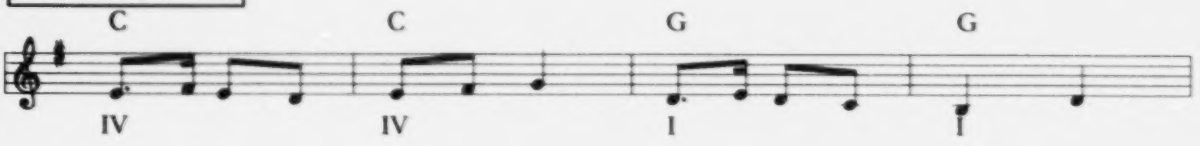
Moderato British Marching Tune

Intro.

A Section (Verse)



B Section (Chorus)



The entire melody (after the Intro.) is played 3 times in the key of G major and then 3 times in the key of C major.

CHERKESSIYA

Band: 12

Origin: Israel

Meter: Duple

Melodic form: aabb phrases

Key or mode:
F major 3 times
G major 3 times
A major 2 times

Type of selection: Instrumental

Major Instrument(s): Piano, violin, pennywhistle, spoons, shakers, bongo drum

Introduction: 8 microbeats

Tempo: 126 microbeats per minute

Length: 2:15

Repetitions of selection: 8

Music concepts

Introduction; identification of macrobeat and microbeat; repetition; same and different melodic phrases; AB form; identification of primary chord patterns: I, I, V, I and I, V, V, I; D.S. (return to the sign, 𝄋); key change to G major and A major; syncopation

Movement concepts for dance

Steady microbeat, personal/general space, counterclockwise, Cherkessiya step, directionality, individual dance

Suggestions for use

With related books

Movement Plus Music, p. 8

Foundations in Elementary Education: Music, pp. 29, 197, 219; also work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Labeling form
- Feeling and identifying meter
- Expressing rhythm

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- Adding harmony (identifying chords)
- Reading music
- Writing music

Foundations in Elementary Education: Movement, p. 243; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving with objects
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Practice the Cherkessiya step as described in *Teaching Movement & Dance: A Sequential Approach*, pp. 82–84, and *Teaching Folk Dance: Successful Steps* (see Index).

Choose a different nonlocomotor movement for each of the A sections and a different locomotor movement for each of the B sections (eight different nonlocomotor/locomotor movements).

Lead static Stages of Movement for Responding, changing every 4 or 8 beats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Have parades using the microbeat of the music.

Create marching routines.

Pass beanbags on every other macrobeat (each person has a beanbag).

Dribble a ball on the macrobeat.

Lead Levels I–IV of Beat Coordination. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Practice stepping in place to the microbeat during the A section and patting to the macrobeat during the B section.

Play rhythm instruments to the steady beat.

Show phrase length with movement of one arm at a time.

Practice step-aerobics to the beat of the music.

Identify primary chord roots of I and V using the body scale: The I is placed on the knees; the lower V is placed on the toes.

Perform the modified Cherkessiya step for the A section, and have students make up movements for the B section.

Notate short rhythmic and melodic portions, such as measures 1–2 or 3–4.

Identify the key changes.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 262

Teaching Folk Dance: Successful Steps, see Index

Additional information:

This is an individual Israeli children's dance.

The dance may be modified by changing the Cherkessiya step to steps in place (4 steps with the body low, and 4 steps with the body high).

The Cherkessiya step originated with the Cherkessians—an ethnic group living in Israel.

The short repeated phrases make this a useful dictation example.

Melodic notation with primary chords identified

(see next page)

Cherkessiya

Moderato

Israeli Melody

The entire melody (after the Intro.) is played 3 times in the key of F major, then 3 times in the key of G major, and finally 2 times in the key of A major, for a total of 8 repetitions.

ZIGEUNERPOLKA

Band: 13

Origin: Germany

Meter: Duple

Melodic form: ABC

Key or mode: D major

Type of selection: Instrumental

Major instrument(s): Accordion, violin, keyboard, pennywhistle, guitar, bass

Introduction: 8 microbeats

Tempo: 124 microbeats per minute

Length: 1:40

Repetitions of selection: 4

Music concepts

Introduction; identification of macrobeat and microbeat; same and different phrases; identification of parallel question-answer phrases; identification of primary chord pattern: I, IV, V7 for harmony; relationship of notational durations: ♫ to ♩ : 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 to 𝅝 ; identification of instruments; D.S. (return to the sign, 𝄋); ABC form, grace note ornamentation

Movement concepts for dance

Steady microbeat, personal/general space, recurring 2-beat nonlocomotor movement, three-part dance, directionality

Suggestions for use

With related books

Movement Plus Music, p. 8

Foundations in Elementary Education: Music, work with these key experiences in music:

- Moving to music
- Feeling and expressing steady beat
- Labeling form
- Feeling and identifying meter
- Expressing rhythm
- Adding harmony (identifying chords)

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Foundations in Elementary Education: Movement, pp. 193, 346; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving with objects
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

In pairs, partners take turns leading static Stages of Movement for Responding, Stages 1 and 3. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Perform the first three Levels of Beat Coordination with sticks on paper plates. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Perform two different sequences (Level III of Beat Coordination) for the A and B sections of the music, and put them together into a Level IV on the C section. (See the reference on Levels that is cited above.)

Perform routines with rhythm wands or paper plates.

Lead warm-ups for aerobic fitness.

In groups of three, create and perform three locomotor movements or three nonlocomotor movements, using a different extension for each of the four repetitions of the selection.

For each section of the music, choose one of the three pathways to use for locomotor movement.

Perform canon movement in groups of three.

Use the music for step aerobics (substitute carpet squares for the step if desired).

Pass beanbags on every other macrobeat: 1st, 3rd, 5th, etc.

Use co-oper bands or buddy bands for steady macrobeat.

Folk dance

Teaching Movement & Dance: A Sequential Approach, p. 143

Teaching Folk Dance: Successful Steps, see Index

61

Video

Beginning Folk Dances Illustrated 5

Additional information

The dance is choreographed by Phyllis S. Weikart.

Melodic notation with primary chords identified

(see next page)

62

Zigeunerpolka

Moderato

German Melody

SOLDIER'S JOY

Band: 14

Origin: England

Meter: Duple

Melodic form: A'A'B'B'AABB

Key or mode:
C major 3 times
D major 4 times

Type of selection: Instrumental

Major instrument(s): Banjo, violin, guitar, bass, bones

Introduction: 4 microbeats

Tempo: 124 microbeats per minute

Length: 3:47

Repetitions of selection: 7

Music concepts

Identification of macrobeat and microbeat; identification of primary chord patterns using I and V; A'A'B'B'AABB form; *moderato* tempo; D.S. (return to the sign, 𝄋); repeated melodic tones; identification of phrase; identification of parallel question-answer phrases; rhythm patterns using sixteenth notes; durational relationships: to ♩ and to ♩ ; key change to D major

Movement concepts for dance

Steady microbeat, personal/general space, pathways, movement sequences, directionality, longways set for contradance, partners for the contradance

Suggestions for use

With related books

Movement Plus Music, p. 15

Foundations in Elementary Education: Music, p. 197; also work with these key experiences in music:

- Moving to music
- Listening to and describing music
- Feeling and expressing steady beat
- Identifying tone color
- Labeling form
- Feeling and identifying meter

- Expressing rhythm
- Adding harmony (identifying chords)
- Playing instruments alone and in groups
- Moving creatively and choreographing movement sequences and dances
- Reading music
- Writing music

Foundations in Elementary Education: Movement, p. 260; also work with these key experiences in movement:

- Acting upon movement directions
- Moving in nonlocomotor ways
- Moving in locomotor ways
- Moving in integrated ways
- Moving with objects
- Feeling and expressing steady beat
- Moving in sequences to a common beat

In activities

Lead parades using lines of four students or the entire class in one line. Pause for new parade leaders.

Lead a grand march.

Perform aerobic fitness routines.

Grade 2 students and older: Make up step-aerobic routines.

Perform two different nonlocomotor movements to the A sections and two different locomotor movements to the B sections.

Grade 1 students and older: In pairs, lead static Stages of Movement for Responding, changing the movement led every 8 beats. (Refer to *Foundations in Elementary Education: Movement*, pp. 57–74.)

Lead Levels of Beat Coordination to the beat of the music. (Refer to *Foundations in Elementary Education: Movement*, pp. 185–205.)

Perform paper plate routines.

Jump rope to the music.

Choreograph a progressive circle dance, square dance, or contradance.

Identify instruments and walk, pretending to play that instrument.

Identify primary chords I and V using the body scale (I on the knees, V on the shoulders).

Create rhythmic and/or melodic dictation examples (notate two-measure rhythmic and/or melodic portions of the melody).

Folk dance

Teaching Movement & Dance: A Sequential Approach, pp. 137, 142

Teaching Folk Dance: Successful Steps, see Index

Additional information:

The contradance is choreographed by Phyllis S. Weikart.

In the melodic notation, A* sections and B* sections are simplified and played on the banjo. A and B sections (without the asterisk) constitute the traditional melody played on the violin.

Melodic notation with primary chords identified

(see next page)

Soldier's Joy

Moderato

English Melody

(continued)

C G C C G C
I V I I V I
B♭ Section
C G C G C G
I V I V I V
1. C G C
I V I
2. C G C
I V I
A Section
D
I
D A7 D
I V7 I
1. D A7 D
I V7 I
2. D A7 D
I V7 I
B Section
D D A D A
I V I V
D A D
I V
1. D A7 D
I V7 I
2. D A7 D
I V7 I
A♭ Section
D D A D
I I V I

(continued)

B Section
D A D D A D A
I V I I V I V
1. 2.
D A D A
I V I V7 I I V7 I
A Section
D D A D
I I V I
1. 2.
D A7 D D A7 D
I V7 I I V7 I
B Section
D A D A
I V I V
1. 2.
D A D A7 D D A7 D
I V I V7 I I V7 I
D. S. al Coda
Coda
Take Coda on last repeat of D. S.

GUIDE TO

Rhythmically Moving

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Published by
High/Scope Press
A division of the High/Scope Educational Research Foundation
600 North River Street, Ypsilanti, MI 48198-2898
ORDERS: Phone (800) 40-PRESS FAX (800) 442-4FAX

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